

[98-017]
MUMS 5500079

WILLIAM WARD
PH. 100 (100A)
VACANT 160 150

THE GAMUT,
OR
SCALE OF MUSIC,
CONTAINING,
IN A PLAIN, EASY AND COMPREHENSIVE MANNER,
THE RULES OF SINGING.

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UTICA:

PRINTED AND SOLD BY SEWARD AND WILLIAMS.


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1815


GAMUT OR SCALE OF MUSIC.


Flat, *b* at the beginning of the tune, governs the *mi*; and before a note, sinks it half a tone.


Sharp, *#* at the beginning of the tune, also governs the *mi*; and before a note raises it half a tone.


Natural, *♮* reduces a flat or sharp note to its primitive sound.


Brace,  shews how many parts are sung together.


Single Bar,  divides the time into equal parts.

Double Bar,  shews the end of a strain.

Close,  shews the end of a tune.

Dot or Point • at the right hand of a note or rest, makes it half as long again. 

Choosing notes, stand one directly over the other, and one only to be sung by the same voice. 

Hold, or Pause,  denotes that the note over which it is placed must be drawn out to a greater length than its own, at the pleasure of the performer.

A Direct *w* at the end of a stave shews the place of the first note on the following stave.

A Key is the principal or governing note; the Bass generally closes upon that tone; consequently the last note in the bass is the key note. If it is *fa*, it is a *sharp key*; if it is *la*, it is a *flat key*; In the sharp key, every 3d, 6th, and 7th, is half a tone higher than the flat key.

GAMUT OR SCALE OF MUSIC.

5

COMMON TIME MOODS.

Characters.

Explanations.

Common Time is measured by even numbers or beats in each bar, as 2, 4, &c. The first mood has a semibreve for a measure note, containing that or other notes or rests equal to it, in a bar, which is performed in the time of four seconds, or while you may leisurely tell 1, 2, 3, 4, counting 1, 2, with your hand or foot down, and 3, 4, with it up.

Has the same measure note as the first mood, and beat in the same manner, only a third quicker.

Has the same measure note, and sung as quick again as the first mood, two beats in a bar, one down the other up.

Has a minim for a measure note, and beat in the same manner as the third mood, only as quick again.

TRIPPLE TIME MOODS.

Tripple time is measured by odd numbers or threes.

The first has a pointed semibreve, for a measure note, containing that or other notes or rests equal to it in a bar, and commonly sung in the time of three seconds; three beats in a bar, two down and one up.

Has a pointed minim for a measure note; and beat in the same manner as the first mood, only a third quicker.

Has a pointed crotchet for a measure note; and sung a third quicker than the second mood, and beat in the same manner.

COMPOUND TIME MOODS.

Contains six crotchets in a bar, and sung in the time of two seconds, two equal beats one down the other up.

Contains six quavers in a bar and beat as the first mood of compound time, only a third quicker.

COMPOSITION.


There are but seven distinct sounds—every eighth being the


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
Brace,  shews how many parts are sung together.

Single Bar,  divides the time into equal parts.

Double Bar,  shews the end of a strain.

Close,  shews the end of a tune.

Dot or Point *·* at the right hand of a note or rest, makes it half as long again. 

Choosing notes, stand one directly over the other, and one only to be sung by the same voice. 

Hold, or Pause, *⌞* denotes that the note over which it is placed must be drawn out to a greater length than its own, at the pleasure of the performer.

A Direct *∞* at the end of a stave shews the place of the first note on the following stave.

A Key is the principal or governing note; the Bass generally closes upon that tone; consequently the last note in the bass is the key note. If it is *fa*, it is a *sharp key*; if it is *la*, it is a *flat key*; In the sharp key, every 3d, 6th, and 7th, is half a tone higher than the flat key.

GAMUT OR SCALE OF MUSIC.


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
COMMON TIME MOODS.


Characters.


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FIRST 

SEC'ND 

THIRD 

FO'RTH 

Has the same measure note as the first mood, and beat in the same manner, only a third quicker.

Has the same measure note, and sung as quick again as the first mood, two beats in a bar, one down the other up.

Has a minim for a measure note, and beat in the same manner as the third mood, only as quick again.


TRIPPLE TIME MOODS.

Tripple time is measured by odd numbers or threes.


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FIRST. 

Has a pointed minim for a measure note; and beat in the same manner as the first mood, only a third quicker.

SECOND. 

Has a pointed crotchet for a measure note; and sung a third quicker than the second mood, and beat in the same manner.

THIRD. 

COMPOUND TIME MOODS.

Contains six crotchets in a bar, and sung in the time of two seconds, two equal beats one down the other up.

FIRST. 

Contains six quavers in a bar and beat as the first mood of compound time, only a third quicker.

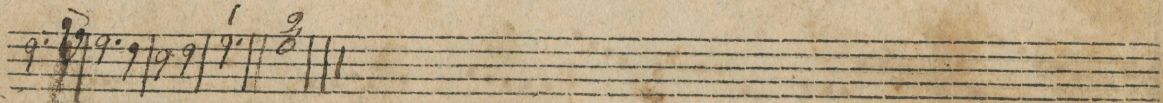
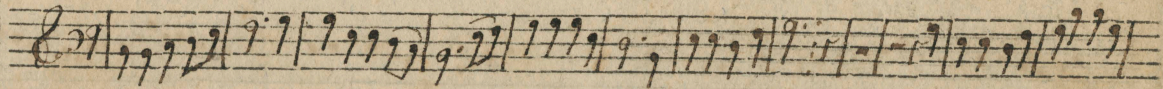
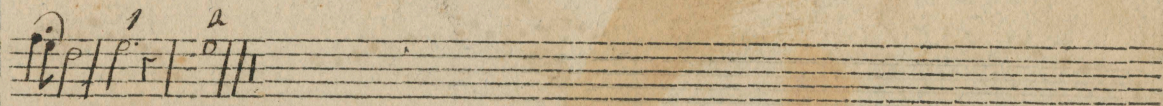
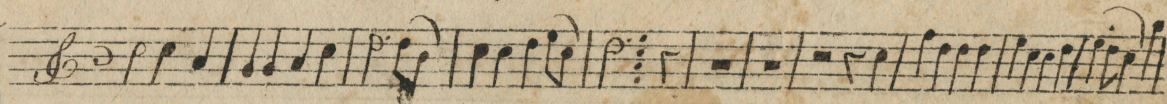
SECOND. 

COMPOSITION.

There are but seven distinct sounds—every eighth being the

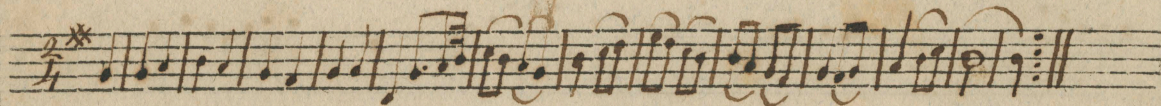
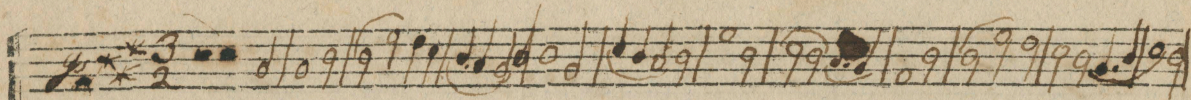
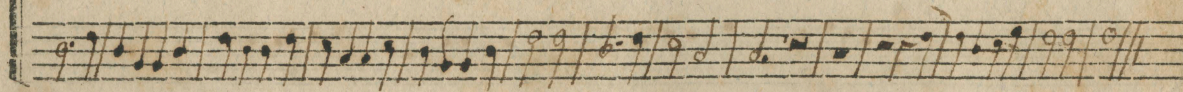
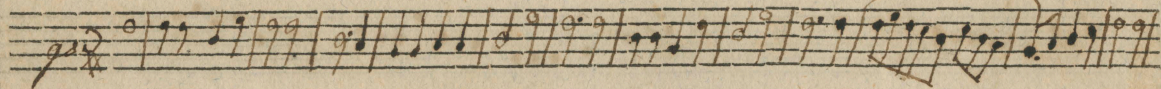
Northfield C. M.

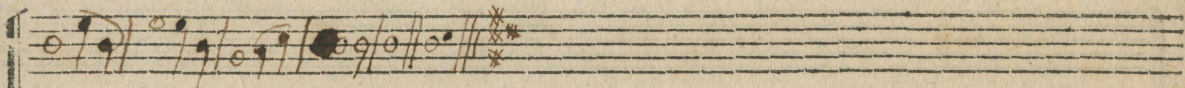
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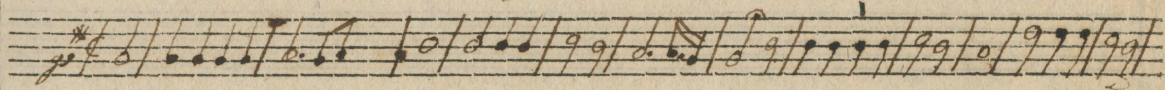
Immortality. C. M.



Flanders. L. M.*Troble Extaltation L. M.*



Enable Sterling S. M.



Enable Reading

